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OF INTEREST TO WOMEN.

ON THE PIAZZA IN SEPTEMBER DAYS.

By HESTER M. POOLE.

DURING a good part of September the heat is as intense as during any portion of the summer. It is emphatically a piazza month. And so my lady lingers long on the shady side of the dwelling, busied with a hundred occupations that make up so much of a woman's life. Here, on afternoons, drop in her friends, each with work, while one reads from the pages of the last DECORATOR AND FURNISHER for general delectation.

The work is homely enough, but simple and useful. One on Christmas last, had a present of a box full of small hem-stitched silk handkerchiefs. She desires to make the most of them. One she feather stitches with ivory white Asiatic embroidery twist just within the hem-stitching. Then she works a row of leafless daisies within that with Asiatic filo-floss, and fills in the centre with French knots in pale yellow Asiatic twist. Within that she makes another row of brier or cat-stitching. The bit of silk is now changed to a pretty doily for a vase or other ornament for the parlor table.

Another silk handkerchief is daintily edged within the hem with a small running vine in these delicate sheeny tints of Asiatic filo that are known as opalescent colors. They are faint pink and blue, crimson and amber, shaded one into another until they gleam like the wing of the burnished dove. Small leaflets and flowerets spring continually from the main stem. All are so light and faded that they merely suggest the colors they simulate.

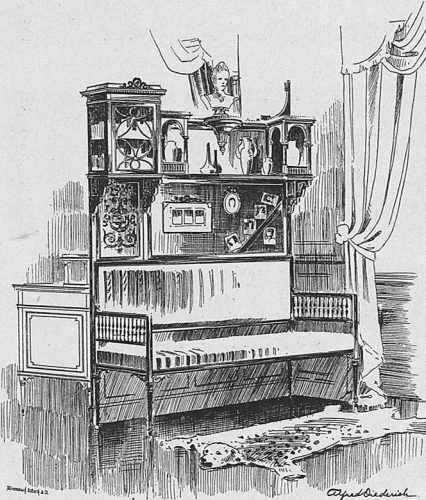
Another kerchief is powdered with Dresden effects. These she copied in Asiatic filo, with deeper colors from a Dresden cup and saucer. It was used as a doily, not for the same cup and saucer, but for a deep blue vase, the coloring of which it sets off by contrast.

Another of my lady's friends occupied herself with making a set of table mats or doilies to place upon a bare table under the plates at luncheon. Half a dozen are in the form of an exaggerated oak leaf, copied directly from nature. The other half is an exaggerated water lily. The French knots of the heart of the flower are golden yellow. The outlines are wrought with Asiatic Boston art silk, or, if the linen is coarse, with Asiatic rope silk, all in white. These things launder excellently, and nothing can be prettier than a set of them under plates upon polished wood.

Another friend brought to the piazza a square of bed-ticking measuring twelve inches or so. In her bag was a lot of odds and ends of silk of all colors and sizes. Over

the white stripes she cat-stitched the silks, one of each kind, arranging those of harmonizing tints side by side. When finished you would never suspect the humble nature of the foundation fabric. It was then lined with a bit of silk, and the corners turned over, and those diagonally opposite tied with inch-wide satin ribbon of a hue to suit the prevailing tint of the handkerchief holder, for such it became under her skilful fingers. It has the merit of being inexpensive and unique.

Still another was at work on table-linen. The material, a plain satin-faced linen, was edged with a broad hem, and above it was hem-stitching. Then in the centre, instead of an extra centrepiece, was wrought a large monogram, the letters reaching some nine inches across the cloth, diagonally with the web. Handsomely embroidered with linen over "filling," so that the monogram is raised from the surface, the result is showy, in its ornamental whiteness, and very odd and striking.



A DRAWING-ROOM FITMENT.

About it, in an irregular circle, are powdered conventionalized orchids, iris shaped, also wrought in white linen. They simulate the flower whose exquisite purple appears upon the china that is to be used upon the spotless linen. Another cloth, also with central monogram, bears a daisy chain about it that matches a daisy set of china.

It is a striking conception, and one admitting of indefinite expansion. One who paints on porcelain and also dexterously uses her needle, can provide herself with a number of matching sets. She might have the wild rose, the convolvulus, the clover and the maiden-hair fern. In fact, there is no end to the combinations and permutations to be rung upon the china and the linen.

Still another visitor comes with needle-work. This time it is a sheet, finished according to the new fashion in sheets—that is, with a hem three inches wide, or even four, the edge button-holed in large, yet shallow scallops. In one corner, diagonally, is wrought with filled letters the initials of

the maker. The letters, like those of the table linen, are long, slender and elaborate. By a little practice the embroiderer can design a monogram, either simple or intricate, with sprays emerging from each angle, and, by means of transferring paper, mark the cloth herself. To suit her fancy the design may be repeated or changed.

In the home life, however, we may prepare for guests. It is the every-day conveniences that are of importance. Whatever promotes comfort comes within a housekeeper's province. The bride of last year thinks less of it than the matron of this, and with every twelvemonth her respect for real solid comfort increases.

Therefore my lady, in due time, began to study the wants and tastes of the various members of her *menage*. When Tom comes wearily in there must be found in his favorite corner whatever can most conduce to ease and repose. And when Tom's mother comes for a periodical visit, she, too, must find an easy-chair that just fits her back and height, a screen to shut off draughts from the open door, and sofa pillows not too good to use.

One of the most indispensable of articles is the screen. To enclose a washstand in a sleeping-room, to conceal the entrance to the butler's pantry, to shut out the table upbearing medicine in a sick-chamber, to make a private spot for the writing-desk, or even to break up the stiffness of a square sitting-room, nothing will take the place of the screen. It need not be adorned with carvings, or tooled leather, or paintings and gilt. But it must be harmonious in color with the prevailing tint of the room, and pleasing to the eye.

One of the first screens that was materialized under the eye of my lady was intended to shelter the bath-room interior as one ascended to the upper hall. In a fit of economy, and also to test her ingenuity, she provided herself with a common clothes-horse, such as is found in any laundry. This was first covered with two coats of white enamel. Then she procured cheese-cloth, printed on an ivory ground, with two shades of dull yellow. Two breadths, run together for each leaf of the screen, was then run on picture wire and stretched across top and bottom, where the wire was fastened about small brass hooks. The screen colors

matched those of the oak of the bath-room. In this manner a satisfactory result was secured with little trouble and expense. The cheese-cloth, readily taken from the wire, laundered without fading.

In her own chamber my lady has a sewing-knock. Here on ironing day was piled fresh clothes from the laundry. To hide this corner from the remainder of the large, airy room, she devised another screen. It had as basis one of those bamboo frames that are so light and unobtrusive.

This she covered first from top to bottom, with strong unbleached muslin, stretched smoothly and firmly. Then, selecting from a large store of photographs of scenery—a sort of *omnium gatherum* from Maine to the Pacific, she arranged a parallelogram that, with a border, would just cover one-half of the screen panels. In the centre of each section she placed a large picture of White Mountain scenery, and grouped others around it. Then, placing the photographs in water, she allowed them to soak until they were easily detached from the

cardboards. When dry they were pasted upon the muslin, the central one first and the others just as decided upon. A smooth, thin paste, a small brush to apply it to the cloth, and clean rags to softly pat down the pictures are all the implements she needed. Care was taken to leave no bubbles under the photographs and to see the edges were pressed closely and smoothly down. The work was done rapidly as possible, to keep the paste moist. Small pictures went in between the large so as to give variety, and some regard was had to the distribution of light and shade.

When these were firmly attached and dried, my lady finished the edge to the depth of three inches on all sides, by pasting on a bordering of fine gilt and crimson paper, such as is often used by paper-hangers. This made a frame for the whole. The lower portion (it was two-thirds the length instead of one-half, by the way) she covered with crimson India silk filled on brass rods. The rich, yet dull covering of the silk, served to bring out and set off the black and white of the photograph.

Another screen, also with a bamboo frame, was covered with that soft, thin, stamped muslin, that so closely resembles Liberty silk. The colors are light and neutral. This was for the guest-chamber. There the visitor can leave the door open and secure fresh air, while sheltered from the hall. Whenever the guest-chamber is occupied, my lady throws over the outer leaf of the screen a handsome piece of plush embroidery, either home-made or Turkish, or even the sleeve of a Japanese komono. Anything to accent its agreeability to the eye or to increase its color.

When the bath-room screen grew shabby, my lady recovered it with dull green denim. Over the surface, which was plainly stretched upon the frame, she wrought broken horizontal lines in rope linen. This was done on the lower fourth of each leaf. She also wrought an occasional leaf of the water lily, and above a suggestion of a bird.

Again, for a low fireplace screen, my lady took crayon paper, and on it sketched, for each leaf, a separate design. A branch of pine, with its unfallen cones, seemed to start from one side as if thrown upon the surface. Another was the much used, but ever decorative cattail, and a third, sedges, watergrass and reeds. These she washed over with sepia, in broad, free strokes, and then pasted the panels over the frame.

COMBINED LIBRARY AND DRAWING-ROOM.

IN FURNISHING, any lady with taste can, with a little thoughtful care and study, produce harmonious effects of color and grouping, with the simplest means. I have in mind a most attractive room, made so at little expense besides that of taste and judgment. The room is large and square, and serves both as library and drawing-room. The walls are covered with an inexpensive paper, dark red in color, with very small scroll pattern in lighter shades of red, and has a frieze eighteen inches deep, with Egyptian lotus flower design on a ribbed ground.

The design is in red, touched with gold on a light drab surface. A picture rail of dead gold is placed below the frieze. Window curtains and portieres hang alike from brass rods, in straight, heavy folds, and are made of drab Turkish toweling, lined with soft red cotton material. The toweling, has a rich effect, and looks like uncut velvet.

The windows are furnished with sash curtains of cream white Swiss muslin, with large red spots grouped in clusters of three. The floor is entirely covered with an inexpensive carpet, of the kind called Venetian, and has small fleur-de-lis pattern of light

drab on a darker drab ground—the design being outlined with gold color. Low bookshelves of ebonized wood surround the walls, and the books are protected from the dust by full hanging curtains of red India silk. On the top of the bookcases are placed small bronze busts, pieces of artistic pottery, etc. The mantelpiece is of ebonized wood, of the simplest form and design, draped with Turkish toweling in deep festoons, edged with a wide netted fringe of twine.

Hearth and grate bordering are of red glazed tiles—a brass fender and fire iron completing the whole. Over the mantel hangs a mirror, the sole *objet de luxe* in the room. It is an old Venetian glass, with wide open-work carved frame laid upon the mirror, which shines through the interstices. From each side spring quaintly carved branches for candles. The sofa and easy-chairs show no woodwork, and are upholstered in the Turkish toweling. Two tall standards of wrought-iron scroll work hold porcelain lamps with large parasol shades, and the chandelier is a good reproduction of old Italian wrought-iron work.

Several bamboo chairs stained red, and furnished with red plush cushions, stand about, and a pretty writing-table occupies the space between the windows.

A two-shelfed five o'clock tea-table of cherry wood holds a dainty tray with tea service of Minton porcelain, and is placed before the sofa near the fire. Three or four brilliant black Japanese goatskin rugs stand out with excellent effect on the light drab carpet.

Literary Notes.

VIERGE (who is called the father of modern illustration) has made twenty-five drawings to accompany the opening instalment of A. F. Jaccaci's amusing and picturesque narrative "On the Trail of Don Quixote," which begins in the Fiction Number of *Scribner's*. It will be continued through two more numbers, with abundant illustrations by Vierge.

STEPHEN FISKE, who probably knew Dickens as intimately as did any American, has been induced to write of "The Personal Side of Dickens" for the September *Ladies' Home Journal*. Mr. Fiske often spent seasons with the famous novelist at Gad's Hill, and his article will describe the incidents of these visits, Dickens's home life, his method of working and his pastimes. It will possibly surprise Dickens's friends to learn, through Mr. Fiske, that a considerable portion of his library was made up of dummy books, which, however, offered the author a target for some of his delightful satire in giving them titles, and afforded his guests great amusement.

THE last thing written by Mrs. Harriet Beecher Stowe, only a few days before her death, was a loving acknowledgment to the public for fond remembrances and tokens and expressions of affectionate esteem, on her eighty-fifth birthday, which she sent to *The Ladies' Home Journal*. In the next issue of this magazine it will be published in fac-simile. It reflects the beautiful nature of the gifted authoress, and by her death has become her last message to the American public.

PROF. WILLIAM G. SUMNER, of Yale, will open the August *Popular Science Monthly* with an article on "The Proposed Dual Organization of Mankind," in

which he points out the changes due to the settlement of the lands once tributary to older civilizations, and shows that the Eastern and Western continents cannot be isolated from each other in political or commercial or monetary affairs.

Trade Notes.

W. H. S. LLOYD CO.'S NEW LINE OF ENGLISH WALL PAPERS.

AMONG the materials of special value for mural decoration of town houses is a new fibre paper being introduced by the W. H. S. Lloyd Co., of 19 East Twenty-first Street, New York, who also carry a large stock of fine English wall papers. The fibre paper has a crimped surface, and either alone or in combination with other papers gives a very rich, artistic effect. It also has the merit of being very easy to handle, and when properly hung has the appearance of a piece of cloth extending the whole width of the wall, as the joints are scarcely perceptible. In addition to the crimped fibre paper, the above firm are introducing the same material in small but richly embossed designs, which are well worthy of attention.

Every decorator should be thoroughly familiar with the line of English goods carried by this firm. The colorings and designs are excellent, while the prices are very moderate.

GRAPHITE FOR CYCLE CHAINS.

NO material has so strong an affinity for iron and steels as pure, soft flake Graphite, and for bicycle chains and sprockets there is nothing equal to it. The Dixon Crucible Co., Jersey City, N. J., selects its choicest material from unlimited stocks, and, after analyzing all other cycle chain lubricants in the market that it could find, does not hesitate to say that Dixon's No. 691 Cycle Chain Graphite is absolutely without an equal for preventing rust and wear of chain and for insuring ease and comfort in riding. Mr. Tom W. Winder, the man who rode 21,000 miles around the borders of the United States, was offered all sorts of chain lubricants, and Dixon's was found superior to anything offered. He says: "It saved me much hard work, as its application never failed to cause an easy running chain." No. 691 is the improved shape, and fits the tool-bag easily. If your dealer does not keep it, send ten cents for a sample, and you will never regret it. Dealers will receive a sample free of charge by sending their business card.

STEEL CEILINGS FOR SCHOOLS.

MESSRS. LYLES & MILLS, 231 William Street, New York City, manufacturers of ornamental steel ceilings, panels, walls, etc., report a good business and an increased demand for their goods in the construction and renovation of school buildings, for which their specialty is especially well suited.

They are now at work on the new school building at the corner of 119th Street and Madison Avenue, New York, and have just finished with another at Eighty-eighth Street and Second Avenue.

The same firm have also in hand material for a large school building and City Hall at Holyoke, Mass., and a school building at Jersey City, N. J.

Other orders include material for the Netherland Steamship Co., in their building at Thirty-ninth Street, New York City.